



# The New York Flute Club

## NEWSLETTER

May 2009

### About the Performers

**Carla Auld** ([www.carlaauld.com](http://www.carlaauld.com)), artistic director of From Bach to Broadway Concerts and Society Events, recently recorded *The Beauty in America*, her first solo CD.

**Annette Baron**, principal flute of the Ramsey Wind Symphony and performer with the Ridgewood Concert Band, is the New York Flute Club ensemble coordinator. After earning an MBA she has had a medical/business career.

**Sara J. Berger**, a general music teacher and instrumental director at a NJ elementary school, maintains a private flute studio and plays principal flute with the Central New Jersey Symphony Orchestra.

**Christina Biamonte** works for a children's book publisher managing subsidiary rights. She plays flute and alto flute whenever she gets the chance.

Flutist **Ann Bordley** is an assistant district attorney in Brooklyn.

*(cont'd on page 7)*

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## 2009 ENSEMBLE PROGRAM CONCERT



Participants in the May 2006 Ensemble Program Concert Photo: Ardith Bondi

### NEW YORK FLUTE CLUB

#### Ensemble Program Concert

Sunday, May 31, 2009, 5:30 pm

Yamaha Piano Salon, 689 Fifth Avenue

(entrance on 54th Street between Fifth and Madison Avenues)

Dialogo Angelico	Goffredo Petrassi (1904–2003)
	Carla Auld and Gerardo Levy, flutes
French Toast	Gary Schocker (b. 1959)
	Carol Weinstein and Jennifer Carroll, flutes
	Allen Weiss, piano
Prelude and Minuette in Antique Style	Leo Ornstein (1893–2002)
	Donna Dixon, clarinet; Annette Baron, flute
Sean's Dance	Jennifer Grady (b. 1956)
	Ed Wolf and Ann Bordley, flutes
	Louis Cigliano, piano
Irish Suite	Sandra Howard (b. 1958)
	Christina Biamonte, alto flute
	Naomi Ichikawa and Sara Berger, flutes
Tarantelle	Camille Saint-Saëns (1835–1921)
	Donna Dixon, clarinet; Annette Baron, flute; Christi D'Amico, piano
Zodiac	Pierre Csillag (b. 1938)
	Karen Robbins and Danielle Stopek, flutes
Canonic Sonata	Paul Hindemith (1895–1963)
	Carla Auld and Gerardo Levy, flutes

*Program subject to change*



## THE NEW YORK FLUTE CLUB INC.

2008–2009

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Maurice S. Rosen .....	1964–1967
Harry H. Moskovitz .....	1967–1970
Paige Brook .....	1970–1973
Eleanor Lawrence .....	1973–1976
Harold Jones .....	1976–1979
Eleanor Lawrence .....	1979–1982
Paige Brook .....	1982–1983
John Solum .....	1983–1986
Eleanor Lawrence .....	1986–1989
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Patricia Spencer.....	1998–2001
Jan Vinci.....	2001–2002
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David Wechsler.....	2005–2008

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## The Circus Is Coming to Town!

by Nancy Toff



In April, Mayor Bloomberg announced, “The circus is coming to town. I’ve always wanted to be able to say that.” The occasion: the Ringling Brothers and Barnum & Bailey Circus will perform at Coney Island this summer. But not to be outdone, the flute world has equal cause for celebration: the National Flute Association is coming to New York for the first time in thirteen years. **Save the date: August 13-16.** And the four-day NFA convention is not unlike a circus, with a packed schedule, often with six or seven simultaneous events, never mind three rings. The convention will feature many of our own New York-area performers (see box on pg. 7), but also many distinguished visitors. To take just one example, our own Rebecca Quigley, NYFC webmaster and active teacher and performer in Westchester, will lead her Northern Westchester Flutes in the Suite for Nine Flutes by Arcady Dubensky, which was premiered at the New York Flute Club on January 26, 1936 by Barrère and eight of his students (among them Frances Blaisdell, Frederick Wilkins, and Milton Wittgenstein). As far as we know, the piece has not been performed publicly since then, but it is a gem.

For those of you who haven’t previously experienced an NFA convention, this is an opportunity you should not miss. Like the New York Flute Fair, but on a grander scale, there are events and activities to accommodate all interests: concerts, workshops, competitions, exhibits, lectures, and flute choirs—and of course the occasion to meet friends and colleagues from around the world. Speaking personally, I’ve met some of my closest friends through the NFA—for example, as I mentioned in last month’s column, I met Frances Blaisdell on an NFA-sponsored cultural exchange trip to China, something for which I’ll always be grateful. The organization also offers a wealth of opportunities to become involved—as competition judges, committee members, and of course, as performers and audience. Many NYFC members have served on the board of directors and written for the *Flutist Quarterly*.

For this convention, several NYFC members have volunteered for leadership positions: Michele Smith and Jackie Martelle as co-chairs of local arrangements, Laura George as volunteer coordinator, and Karen Demsey as stage manager. With the advice of some of New York’s best freelance musicians, Susan Lurie is assembling a list of recommended restaurants. You will likely be hearing from all of them as they recruit the large army of volunteers needed to run a large convention successfully. We’ll need people to check nametags (“badgers”), give out maps, (accurate!) directions, and other information at the information booth, assist backstage, and so forth. Please help, and please come take advantage of all the convention has to offer (see [www.nfaonline.org](http://www.nfaonline.org) for registration and program information). The pre-registration deadline is **July 1**.

And have a wonderful summer!

### NOTICE OF ANNUAL MEETING

Sunday, May 31, 2009 at 5:30 pm

Yamaha Piano Salon, 689 Fifth Avenue, New York

The annual meeting of the New York Flute Club, Inc. will be held on Sunday, May 31, 2009 at 5:30 pm. At that time we will elect officers and members of the board of directors. All current members are eligible and encouraged to attend and vote.

The spring ensemble concert, featuring flutists who have participated in the NYFC ensemble program, will immediately follow the 5:30 pm meeting. There will be a reception following the concert.

Post-concert refreshments will be needed. Please contact Carol Weinstein (phone 914-924-7607 or e-mail [cwenwflute@hotmail.com](mailto:cwenwflute@hotmail.com)) if you can bring something. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. Please help us make a nice end-of-year celebration.

## Member Profile

Lauren  
Zavlunov

NYFC member  
since 2008



**Employment:** Freelance flutist, private teacher (with studios in NY and NJ), and performer with the NY-based experimental music ensemble/wind quintet TABOR.

**A recent recital/performance:** With TABOR, a January 26 performance at the Cornelia Street Cafe featuring Margaret Schedel's multi-media *Azharab* for woodwinds and film, and a March 17 performance at The Stone (an East Village performance space) featuring acoustic and electro-acoustic works by William Susman.

**Career highlight(s):** Playing principal flute under Yves Abel with the Mannes Orchestra at Alice Tully Hall and touring South America with the Long Island Youth Orchestra as a mentor and guest flutist (in 2005); performing each summer since 2006 with the Monadnock Orchestra alongside former teacher Laura Gilbert; and, more recently, recording with the Brooklyn-based experimental rock band The Dirty Projectors and collaborating with various composers on aural/visual installations performed by TABOR (see [www.quintettabor.com](http://www.quintettabor.com) for the interesting details).

**Current flute:** A c.1998 Aurumite Powell with a Lafin headjoint, and a Haynes piccolo.

**Influential flute teachers:** Samuel Baron (in 1996), Laura Gilbert (in college), and Judith Mendenhall (as a graduate student).

**High school:** H. Frank Carey High School in Franklin Square, NY.

**Degrees:** BM in performance (Aaron Copland School of Music, Queens College, CUNY, 2003); MM in performance (Mannes College of Music at the New School University, 2006).

**Most notable and/or personally satisfying accomplishment(s):** Founding and managing TABOR, an ensemble with musicians she truly loves and respects both as artists and friends. Lauren says, "We've done a lot of really different and unusual performances...in trains, on boats, and in museums, libraries, concert halls, and galleries. The group has held the artists-in-residence position at the Upper Valley Music Center in Lebanon, NH, since 2007. In addition to performing close to 30 concerts a month while we are there, our ensemble designs the curriculum and runs their summer music camps. Getting absolute beginner flute students at the camps to play *and* perform in under a week counts among some of my most rewarding teaching experiences."

**Favorite practice routines:** Lauren's favorite routine is mixing up the routine! She says, "I often have to change approaches as I shift from one kind of repertoire to another (or when administrative work cuts into my practice time). If time permits, I often create my own exercises from the works I am playing. For traditional rep, I give myself a healthy dose of Taffanel and Gaubert, long tones, and pivot exercises. If I am focusing on more aggressive contemporary rep and extended techniques, I'll typically return to a healthy place at the end of my practice session with a second (brief) round of long tones and/or harmonics."

**Other interests:** Meditation, yoga, art, graphic design, reading, and brisk walks with her husband and her dog. And (last, but not least!) designing the *NYFC Newsletter*.

**Advice for NYFC members:** A favorite quote, by Swami Satchidananda: "Truth is one, paths are many."

## FLUTE HAPPENINGS

FREE to current NYFC members; this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

MAY '09

May  
17

Sunday 2:00- 4:00 pm

A masterclass intended for serious students and advanced amateurs, by **JAYN ROSENFELD**, flute, and Bernard Rose, piano.

- Greenwich House Music School, 46 Barrow Street, NYC. • Admission: \$40 participants, \$20 auditors. • Info, call 212-633-6260.

May  
17

Sunday 3:00 pm

Serenades, Sonatas, and Interludes: music for two flutes and piano by Schick- ele, Schocker, Ewazen, Bach, and Ibert, played by **AMY ZIEGELBAUM** and Lauren Ausubel, flutes, and Laura Leon, piano.

- Christ & St. Stephens Church, 120 West 69th Street, NYC. • Admission: donation at door. • Info, call 212-787-2755.

May  
26

Tuesday 12:30 pm

Midday Music presents **Yael Acher**, flutist/composer, and **Claudia Dumschat**, organ, performing works of J.S. Bach, Ibert, Debussy, and Y. Acher.

- Church of the Transfiguration, 1 East 29th Street (between Fifth and Madison Avenues), NYC. • Admission: donation at the door. • Info, call 212 684-6770 (church) or visit [www.modianomusic.net](http://www.modianomusic.net) (Yael Acher's website).

May  
30

Saturday 8:00 pm

The Palisades Virtuosi with **MARGARET SWINCHOSKI**, flute, will perform "Back to the Movies—Part II," a program of serious chamber works by film composers including Nino Rota, Robert Russell Bennett, Alex Shapiro, Miklos Rozsa, and Leonard Bernstein. Also on the program: the world premiere of Joseph Turrin's *Statements*.

- Unitarian Society of Ridgewood, 113 Cottage Place, Ridgewood, NJ. • Admission: \$20 general, \$15 students/seniors. • Info, visit [www.palisadesvirtuosi.org](http://www.palisadesvirtuosi.org).

# The Search for Musical Identity: Pedagogical Implications for Undergraduate Performance Students

by Karen Demsey

I recently began research for a book of selected case studies of teachers (and in some cases, institutions) engaged in the active development of creativity, individuality, and musical identity in undergraduate performance students. The goal is to bring attention to this crucial and under-researched area of instrumental pedagogy. Teaching observations are central to my research, as well as talking with faculty and students at a variety of institutions. This article describes my research activities up to this point. My next set of observations will be with Robert Dick at NYU and Jeanne Baxtresser at Carnegie-Mellon University. I intend to visit numerous institutions over the course of this project. Suggestions from colleagues have proved very helpful; I encourage readers to let me know of individuals engaged in the type of teaching described in this article.

Many classical performance students finish their undergraduate studies without a clear sense of their own identity or "voice" as a performer, and with very limited experience as improvisers and composers, or as performers of music other than Western classical repertoire. Technical skills are frequently given disproportionate weight in instrumental teaching and performance evaluation, marginalizing creativity and individuality. Interpretive decisions often spring largely from the instructor's preferences; we tend to teach as we were taught. As a result, highly-skilled imitation is rewarded in performance evaluations. Thrust out of the familiarity of student life after four or more years, many graduates become acutely aware of the need to create a unique musical identity as a performer, but lack the resources and experience to do so.

Admittedly, there are obstacles. University and conservatory faculty must prepare students for juries and recitals, covering extensive repertoire in a relatively short period of time. More importantly, many studio teachers feel inadequately

prepared to guide students in areas such as improvisation, composition, or non-Western music, since those areas may not have been a significant part of their own musical training.

The good news is that some excellent role models do exist—imaginative teachers equipped to actively encourage the development of a student's individuality; innovative curricula designed to allow students to fully explore their creativity in the performance realm. Often, these individuals or curricula are known by reputation, but details of the teaching and learning that takes place are known only to a limited number of students and colleagues. I wish to bring these examples of innovative teaching to a wider audience and to encourage educators to incorporate these activities into their own teaching and curricula.

My first teaching observations took place in March of this year at the Birmingham Conservatoire in Birmingham, UK, where I spent ten very full days observing lessons, rehearsals, masterclasses, and workshops, as well as classes in music theory and history. I was warmly welcomed, and I observed literally from morning to evening each day. I conversed extensively with students and faculty while I was there, and attended concerts and recitals given by student ensembles and soloists representing all levels of undergraduate and graduate performers.

I first learned about the Birmingham Conservatoire a few years ago from Andrew Downes, who had just retired from his position as Head of Composition there. You may recognize Andrew's name as the composer of many outstanding works for flute and flute ensemble, such as the Concerto for Native American Flute and Strings, and the Sonata for Eight Solo Flutes. The latter has become a favorite part of UpTown Flutes' concert repertoire, and we recently recorded the work for our upcoming CD.

As Andrew described the forward-thinking ethos at the Conservatoire, I became intensely interested in visiting, to see for myself. One aspect of that ethos is a series of electives implemented in the early 1990s. Performance students choose from these electives as part of their degree requirements. They include Balinese gamelan, folk ensemble (more about this later), gospel choir, and Raga Sangeet (classical music of North India, almost entirely improvised). To be clear: these are not "world music" courses; these are performing ensembles open to all performance students.

The Conservatoire's website states, "A distinguishing feature of our [Bachelor of Music degree program] has always been the number and diversity of electives available, through which you can tailor the [program] to your own interests and needs. As you progress...you will be encouraged to experiment and think imaginatively about your own musical growth..." That last statement bears repeating: *you will be encouraged to experiment and think imaginatively about your own musical growth.*

The Conservatoire is also dedicated to fostering "an open-minded attitude to all kinds of music and its performance" and promotes "active encouragement [of] artistic originality." A transfer student from the Royal Academy of Music in London describes his instruction in the performance area as including "attention to detail... combined with a significant amount of individual freedom..."

These statements could, of course, simply be brilliant advertising; they were, however, borne out by my observations. Let me give you an example:

One of the highlights of my visit was observing a rehearsal of the folk ensemble. The words "folk ensemble" probably conjure up some images as you read this. I was not prepared for what I saw and heard in that rehearsal. The folk

ensemble consists of 90 classical music students with all families of instruments represented: strings, woodwinds, brass, and a variety of percussion instruments. The students stood in concentric half circles around Joe Broughton. Students instinctively gravitate toward Broughton, who has led the ensemble since 1999. There were no music stands or printed parts. As I entered, he was teaching them a new tune and form by ear. Neither the tune nor the form was simple or straightforward. The style could be described as indigenous to the British Isles, but with a decidedly contemporary spin.

Once the group caught on, which took surprisingly little time, Joe asked them to play the form twice through. Then individuals began to improvise while the rest of the group continued with melody and harmony. It's quite an experience to see a room full of classical performance majors bouncing up and down, dancing, smiling, laughing, as they play music—just learned—with total freedom. By both student and faculty accounts, and from my own observations, one result of participation in this and other elective ensembles is a sea change in the way performance students approach their classical repertoire. Their aural skills take a quantum leap. They bring a larger musical "vocabulary" and a more varied palette of sounds to their playing, coupled with an understanding that music notation represents not an endpoint, but a starting point. They also bring, from what I observed firsthand, genuine confidence, creativity, spontaneity, and passion to their performances, irresistibly

drawing in the listener.

The faculty and administration of the Conservatoire aggressively pursue the philosophy that all areas of music study are important to the development of their students as future professionals. Collaboration is the norm, not the exception. I attended a concert of student compositions featuring processed and acoustic sounds, computers and traditional instruments. The maturity of the compositions was impressive. Equally striking was the obvious enjoyment of collaborative performances by both composition and performance majors, while their peers in the audience cheered them on. Performance students had participated in rehearsals and performances of student compositions voluntarily. Although not part of their "required" repertoire, students did not skimp on preparation of the pieces. These students had become part of the compositional process as they were asked to improvise or try different versions of a work.

Although my research is in the beginning stages, it has already presented clear examples of students' abilities to approach performance creatively when they regularly engage in some form of creative musical expression. This has exciting implications: if students leave their undergraduate experience with a sense of their own musical identity, they will be more likely to have a fulfilling experience as a professional musician, and know how to effectively communicate to an audience in performance.

## Sampling the Conservatoire Folk Ensemble

If you'd like to see and hear the ensemble, visit [www.folkensemble.co.uk](http://www.folkensemble.co.uk) and click on the arrow in the lower right hand corner. It's worth the time to listen to the entire five minutes.

*If you'd like to hear other concert excerpts of the Conservatoire Folk Ensemble, go to the links below, and be sure to watch the entire excerpt:*

[www.youtube.com/watch?v=O7uY4ogqmF4&feature=related](http://www.youtube.com/watch?v=O7uY4ogqmF4&feature=related)

AND

[www.youtube.com/watch?v=W3iTn0Nn25I](http://www.youtube.com/watch?v=W3iTn0Nn25I)

To hear Joe Broughton's mix of musical styles and humor at one of his own concerts, go to the link below. Be sure to watch at least the first five minutes; it's full of surprises. While you're at it, the last five minutes are almost entirely improvised and well worth hearing.

[www.youtube.com/watch?v=OCAJtjjN5EI&NR=1](http://www.youtube.com/watch?v=OCAJtjjN5EI&NR=1)

*To learn more about Birmingham Conservatoire, go to:*

<http://www.conservatoire.bcu.ac.uk/>

***Karen Demsey**, MM, Eastman School of Music, DMA, Rutgers University, is an associate professor of flute and music history at William Paterson University and a member of UpTown Flutes.*

## Friends of Eleanor Lawrence



Did you attend Eleanor Lawrence's summer flute classes on Cape Cod? Or study with her in New York?

Check out "Friends of Eleanor Lawrence," the new website on ning.com (<http://friendsofeleanorlawrence.ning.com/>) created by **Linda Schepps Bieber** to help connect flutists across the globe who have experienced the wonderful, insightful teachings of Ms. Lawrence. It's free! So join in and share your memories and photos.

## FLUTE HAPPENINGS

May  
**31**

Sunday 3:00 pm

**LAUREN ZAVLUNOV**, flute, and Barbara Lee, piano, will perform works for contemporary flute by Jolivet, Widor, Rousset, Boyd, Meltzer, and Princeton's own Judd Greenstein. Reception following concert.

- Looking Glass Pond, 800 Alexander Road, Princeton, NJ. • Admission: \$20 at the door.
- Info, 516-317-2413 or visit [www.laurenzavlunov.com](http://www.laurenzavlunov.com).

# NEW YORK FLUTE FAIR 2009: HIGHLIGHTS

A Synopsis by John McMurtery

Many people approached me at the end of the Flute Fair on March 15 to tell me they regretted missing certain events. So I decided to briefly summarize the day for those who weren't able to attend, or who weren't able to get to everything.



Photos: Peter Schaaf



include offering training and coaching on programming, media, technology, artist management, and cul-

The theme of this year's fair, *The French Connection*, was chosen to highlight France's influence on America's musical life, past and present. Many flutists now living and working in New York studied in France at one time. The experience they gained in the schools and summer programs there informs their playing and teaching. Our guest artist, Chicago Symphony principal flutist Mathieu Dufour, is one of the leading French flutists in America today.

In his master class, Dufour encouraged each student to focus on the basics of flute playing in order to achieve maximum expression. He discussed the importance of establishing a daily routine, especially in the formative years. He encouraged a creative approach to music-making and a thorough knowledge of the full score, not just the flute part.

A panel discussion by Jayn Rosenfeld, Linda Chesis, Linda Wetherill, and Dorothy Wu focused on the French system of education, particularly the Paris Conservatoire, and how its curriculum and atmosphere has evolved over the past thirty years. Some recent developments

include offering training and coaching on programming, media, technology, artist management, and cultural administration. The other panel discussion, Building an Audience in the YouTube Age, featured Bart Feller, Andrea Fisher, and Keith Underwood. The discussion centered on marketing options for flutists, brainstorming non-traditional career paths, the merits of various Internet sites for marketing, and the YouTube Symphony Orchestra.

The midday Flute Club Artists Concert featured French music from Debussy's *Syrinx* to music by Kaija Saariaho. Flutists Margaret Lancaster, David Wechsler, Linda Wetherill, and Dorothy Wu guided us on a musical journey from the early twentieth century to the present day.

An overflow crowd packed into a small classroom for a workshop given by flutist Keith Underwood and Alexander Technique specialist Anne Waxman. Anne discussed some principles of efficient body use, and Keith demonstrated their application to flute playing. Among the highlights: a video of a Jean-Pierre Rampal performance on *The Muppet Show* as an example of beautiful, efficient movement. Keith also addressed in-depth the question of French articulation.

Other wonderful highlights of the day included the warm-up session, led by NJ Symphony and NYC Opera flutist Bart Feller, which included harmonics, scales, trills, and various articulation exercises designed to wake up the body and mind; the Ensemble Program Session led by Annette Baron, Patty



Lazzara and Carla Auld; the Student Ensemble Concert featuring more than 50 students from local schools; a concert featuring the winners of the Young Musicians Contest; and the Young Artist competition.

The grand finale of the day featured Mathieu Dufour in recital with pianist Linda Mark. Despite suffering from a severe case of the flu, Mathieu enchanted us all with his consummate technique and artistry in a program of French standards. The appreciative audience broke into wild applause and several standing ovations at the end of the performance, prompting him to deliver two beautiful encores. It was a fitting end to a wonderful day of music-making.

On behalf of the Flute Club I would like to acknowledge and thank all the organizers, exhibitors, presenters, volunteers, and attendees who made the 2009 Flute Fair a tremendous success.

**John McMurtery**, a section flutist with the New York City Opera, was the assistant program chair for NY Flute Fair 2009.

## BRIGHT FLUTES, BIG CITY

### NATIONAL FLUTE ASSOCIATION CONVENTION, AUGUST 13-16, 2009

Programs featuring New York Flute Club members include.....

- Performances by Jamie Baum, Linda Chesis, Robert Dick, Paul Dunkel, Flute Force, Don Hulbert, Zara Lawler, Marya Martin, Sandra Miller, Patricia Spencer, Margaret Swinchoski, and more!
- Works of composers Elizabeth Brown and Katherine Hoover
- Remembering Frances Blaisdell, First Lady of the Flute
- Thomas Nyfenger Remembered
- Behind the Scenes on Broadway with Lawrence Feldman, Ed Joffe, and David Weiss
- Life in the Orchestra: the Flutists of the New York Philharmonic and New York Symphony, with Nancy Toff
- Celebrating Carol Wincenc's Ruby Anniversary: Gems from New York Composers
- Telemann-athon organized by John Solum
- Orchestral Masterclass with Michael Parloff
- Tips for Amateurs with Jayn Rosenfeld
- Panel on conservatory auditions, with John Wion and Sue Ann Kahn
- Georges Barrère's *In the Vegetable Garden*, with Ed Joffe and Dave Weiss

For details, please visit [www.nfaonline.org/convention](http://www.nfaonline.org/convention).

37TH ANNUAL NATIONAL FLUTE ASSOCIATION CONVENTION

## Bright Flutes, Big City August 13-16, 2009

Marriott Marquis Hotel in Midtown Manhattan, New York, New York

With Lifetime Achievement Award Recipient **Sir James Galway**

### A Spectacular Event, A Spectacular Location!

- || Masterclasses by Sir James and Lady Jeanne Galway, with a special class for flutists ages 8-17.
- || Competitions in 13 categories, including Young Artist, Baroque Artist, Orchestral Excerpts. New: Jazz Big Band and Collegiate Flute Choir.
- || Browse, play, and compare hundreds of flutes crafted by the world's finest flute makers plus accessories, music, recordings, and more.
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- || Be a part of history - join Sir James Galway in breaking the record for the "World's Largest Flute Ensemble."
- || Workshops on auditions, teaching, breathing strategies, tone and technique, jazz, and Wii practicing.
- || Register now to attend the most exciting flute event of the year. Professionals, teachers, students, amateurs, flute enthusiasts and their families are welcome. See [nfaonline.org/convention](http://nfaonline.org/convention).



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*About the Performers (cont'd from page 1)*

**Jennifer Carroll** is an elementary school music teacher and plays in ensembles with other music teachers. She is a graduate of the Crane School of Music.

**Louis Cigliano** is a pianist, composer, and reference librarian with the Brooklyn Public Library.

**Donna Dixon** is the principal clarinetist with the New Jersey Metropolitan Orchestra, the Ramsey Wind Symphony, and the August Symphony.

**Naomi Ichikawa** works for UNICEF as a manager for its humanitarian programs and has been playing the flute since 2007.

**Gerardo Levy** has been continuously employed as a flutist for more than 65 years and recently retired from the New York City Opera Orchestra. More about him can be found at <http://levy.suresong.com/>.

**Karen Robbins** has taught in the NYC Department of Education, working in music and special education. She participates in the Bennington Chamber Music Conference in Vermont each summer.

**Danielle Stopek** is active as a flutist and bassoonist. She has a degree in music education from Crane School of Music and a master's degree in performance from Mannes College.

**Carol Weinstein**, a physician, has played in masterclasses given by many top flutists. She enjoyed playing this year in the Collegium Westchester orchestra.

**Allen Weiss** is currently a therapist specializing in child and adolescent therapy. He is a Juilliard graduate and former professional pianist.

**Ed Wolf** a physics professor at Polytechnic Institute of NYU, plays flute in Kammermusik Workshops, a summer woodwind quintet program in Santa Fe, NM.

## Help Wanted: Newsletter Designer

The team responsible for the NYFC Newsletter is in need of a new designer, to continue the good work done over the past several years by Alice Barmore and most recently by Lauren Zavulunov.

Details about the position may be found on the Club website at [www.nyfluteclub.org](http://www.nyfluteclub.org). Potential applicants are requested to email Nancy Toff ([nancy.toff@oup.com](mailto:nancy.toff@oup.com)) or Kathy Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com)) without delay.



The New York Flute Club  
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New York, NY 10025-1515



## May 31st, 2009 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)

2009 Ensemble Program Concert

### 89<sup>th</sup> Season 2008 -2009 Concerts

**October 12, 2008** • Sunday, 5:30 pm  
ALEXA STILL (Masterclass Oct. 11)

**November 23, 2008** • Sunday, 5:30 pm  
PETER H. BLOOM, The Flute in 19th Century  
New York

**December 14, 2008** • Sunday, 5:30 pm  
Imani Winds with VALERIE COLEMAN, flute

**January 25, 2009** • Sunday, 5:30 pm  
JEAN-LOUIS BEAUMADIER, piccolo

**February 22, 2009** • Sunday, 5:30 pm  
JIM WALKER, jazz and classical artist

**March 15, 2009** • Sunday, all day  
FLUTE FAIR 2009  
MATHIEU DUFOUR, guest artist  
LaGuardia High School

**April 26, 2009** • Sunday, 5:30 pm  
2009 NYFC COMPETITION WINNERS

**May 31, 2009** • Sunday, 5:30 pm  
ANNUAL MEETING & ENSEMBLE CONCERT

*All concerts and events (except as noted) at Yamaha Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). All dates and programs subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at [www.nyfluteclub.org](http://www.nyfluteclub.org) or call 732-257-9082.*



### From the Editor

**Greetings!** The annual meeting of the NYFC and the annual ensemble program concert will take place at the Yamaha Piano Studio on May 31. Hope to see you there and to chat over some post-concert refreshments...

The 37th National Flute Association convention will be held in NYC this August. A list of members who will be featured as performers or presenters can be found on p. 7; some behind-the-scenes details and information about how to help can be found in Nancy Toff's "From the President." I'm looking forward to sessions remembering Frances Blaisdell and Tom Nyfenger (and also, I have to admit, to sampling some of the establishments on Susan Lurie's recommended restaurants list).

Our main article this month is by NJ flutist Karen Demsey on some pedagogy research she has been doing on how teachers can help undergraduate performance students realize their individual musical identities (p. 4). Also in this issue is a synopsis of some Flute Fair 2009 highlights by John McMurtery, illustrated with photos by Peter Schaaf. I enjoyed catching up on the things I missed and hearing another perspective on the events that I did attend.

Lauren Zavulunov, the designer of our Newsletter since October 2008, is this month's member profile subject. I was pleased to learn more about her professional flute life, and remain awed by her reported ability to get summer music camp students who have never played the flute before up to speed and performing in less than a week.

As this is the last of the newsletters for the 2008-9 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This select group includes Karen Demsey, Svjetlana Kabalin, Mindy Kaufman, Robert Langevin, John McMurtery, Gretchen Pusch, Jane Rigler, Seth Rosenthal, Peter Schaaf, Andrew Serman, Nancy Toff, Mark Weinstein, Barbara Williams, and Patricia Zuber. Best wishes for a good summer.

Regards,  
Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))